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FIGURE OF EROS
WEARING THE LION-SKIN OF HERAKLES:
FROM MYRINA. HELLENISTIC GREEK.

Professor Furtwängler on Classical Art in the Museum.

The *Evening Transcript* lately published a letter from Professor Adolf Furtwängler of the University of Munich, Director of the Glyptothek, giving impressions received during several days' study of the objects of classical art in the Museum. The words of warm appreciation in which Prof. Furtwängler speaks of certain sections and pieces of the collections will be of general interest, and are reproduced here.

"In the sections of Greek vases and terra-cottas nearly all the more important types are represented, some of them by specimens of great excellence. The collection of vases is already worthy of comparison with many of the famous old collections of Europe, such as that of the Vatican (Museo Gregoriano) and others, especially in its examples of the finest period of Greek vase painting, which is illustrated by specimens of the choicest kind and of the greatest value; while the collection of terra-cottas ranks not only equal to the best in Europe, but in some respects surpasses them, a fact that is particularly noteworthy, for the reason that there is no class of antiquities which offers such difficulties to collectors, as forgeries are exceedingly numerous in this domain, and often very clever. I know of no museum in Europe, except that of Athens, which is so entirely free from either false, restored, or otherwise 'improved' Greek terra-cottas as that of Boston.

"Greek bronze statuettes also, which in all collections form a small but valuable class, are here excellently represented, and two figures of Hermes carrying a Ram, in the early style, belong among the best examples of archaic art that we possess.

"The small collection of ancient goldsmiths' work contains four pieces of the very first quality, each of them quite unique. These are the Niké driving a chariot, the superb diadem, and the two equally wonderful pins from Greece. All of these are products of the greatest period of the art, and of exceptional perfection.

"The collection of marbles is small, but extremely choice, and among them are some of the first rank, such as the charming head of Aphrodite, and the Young Hermes. An absolute unicum is the terra-cotta Head of a Roman, which was evidently produced by the use of a life mask, the only surviving monument of a process which, according to Pliny, was the invention of the brother of the great Lysippos. The preservation of this head is without a blemish, and its like is not to be found in any museum in Europe."



GOLD EARRING REPRESENTING
NIKE DRIVING A CHARIOT.
FIFTH CENTURY, B. C.

The Winter Hanging of the Picture Galleries.

The Third Gallery has been hung with English pictures of the end of the eighteenth and the beginning of the nineteenth centuries, by Reynolds, Lawrence, Romney, Hogarth, Constable, Turner, and others. The Romney portrait of Lady Townshend is a recent loan from Miss Alice S. Cheney. The room also contains eight French pictures, of which the most important is a portrait, by Philippe de Champaigne, of the famous litterateur, Arnauld d'Andilly.

The Fourth Gallery has been entirely devoted to modern American pictures. The painters represented are Whistler, LaFarge, Sargent, Bunker, W. M. Hunt, W. Homer, DeCamp, Wilton Lockwood, Walter Gay, Taber, and a number of others. The portrait of Mrs. Sarah Wyman Whitman by Alexander is a gift to Radcliffe College from Mrs. Kuhn.

In the Fifth Gallery, which is hung with examples of modern French artists, the number of pictures has been reduced that the remainder may be better seen. The masters represented are Millet, Monet, Degas, Rousseau, Courbet, and others. When space has permitted, pictures by the same artist have been grouped together. The "Rouen Cathedral" of Monet, lent by Mr. Theodore M. Davis, is one of the most beautiful of the series devoted by the artist to that edifice.

Print Rooms.

EXHIBITION OF EARLY ENGRAVING IN AMERICA.

An exhibition embracing specimens of the art